

## COLLECTIONS

DE

## DANSES FAVORITES ET NOUVELLES

POUR LE

PIANO.

\* Suite 6 \*

N°	R. C.	N°	R. C.
3608. Березина. Милая барышня. Полька . . . . .	30	10753. Modselewsky, G. Les éperons. Polka-Mazurka favor. . . . .	25
4838. Витерника. Елена-Полька . . . . .	30	10754. Понь, Хр. Первая малороссійская кадрили . . . . .	40
4841. Цитова, Ф. Ида-Вальс . . . . .	30	10755. " Вторая малороссійская кадрили . . . . .	40
4839. Лесова, Эхо-Кадрили . . . . .	40	10749. " Третья малороссійская кадрили . . . . .	40
4840. Цитова, Ф. Софія-Вальс . . . . .	30	11156. Reinbold, Н. Веселый часъ. Кадрили изъ любимыхъ . . . . .	40
3632. Манарова, П. С. Увлеченіе, вальс . . . . .	50	русскихъ романсовъ . . . . .	40
6548. Милленеръ. Лаура-Вальс изъ оп. "Ничій студ." . . . . .	45	10758. " Imatra-Polka . . . . .	30
6482. Фарскаго, А. Бебочка-Полька . . . . .	40	10759. Rech, J. Giroflé-Girofla-Quadrille . . . . .	50
4224. Фоссъ, П. Тревога-Полька . . . . .	20	10760. " Nouveau Lancier sur des motifs de l'opérette . . . . .	50
6655. Strauss, E., op. 136. Fatinitza-Quadrille . . . . .	30	" La Fille de Madame Angot" . . . . .	50
6654. Strauss, E., op. 147. Fatinitza-Walzer . . . . .	35	10761. " Cri-Cri. Quadrille . . . . .	40
3651. Zistler, Ida. Polka française . . . . .	15	10762. " Nouvelliste-Quadrille . . . . .	40
10721. Артемьевъ, Op. 62. Les Cloches de Corneville. Quad. . . . .	75	12514. " Nana-Quadrille . . . . .	40
10722. " Op. 63. Valse. 1 — . . . . .	1	11954. Schindler, W. Der Wenzel kommt. Polka. Лукичъ идетъ . . . . .	25
10723. Bach, " Ph. E. Les folichons. Polka comique . . . . .	30	9572. Schubert, W. Flotte Bursche Quadrille . . . . .	40
13295. Finkelstein, N. Op. 1. Bonjour papa. Quadrille . . . . .	40	7059. " Петербургскіе вечера. Кадрили изъ любимыхъ . . . . .	50
10724. Флеге, Н. Op. 125. Troulala-Polka . . . . .	25	русскихъ пѣсень . . . . .	50
10725. " Op. 190. L'amour-Polka sur des chansonnettes . . . . .	25	8711. Schubert, C. Rêve de bonheur. Valse élégante . . . . .	40
10726. " Op. 191. Philippo-Quadrille . . . . .	40	7679. " Les colombes. Valse . . . . .	40
10727. " Op. 218. Le belle mulâtresse. Quad. Намотивы, . . . . .	40	9028. Strauss, Joh. Op. 215. Martha-Quadrille . . . . .	45
пѣтнег-жю Кадуджей . . . . .	40	7366. " Op. 228. Radetzky-Marsch . . . . .	30
10728. " Op. 264. Демидовъ садъ. Кадрили . . . . .	40	9020. " Orphée aux enfers. Quadrille . . . . .	30
9554. Faust, C. Op. 112. Liesel und Gretel. Polka . . . . .	25	7998. " Le Pardon de Ploërmel. Valse . . . . .	30
9975. " 138. Mia cara. Polka-Mazurka . . . . .	15	7483. " Joh. Sohn. Op. 117. Anna-Polka . . . . .	15
12611. Гейеръ, Op. 65. Ты любишь меня. Полька . . . . .	25	7867. Strauss, Jos. Op. 61. Wiener Kinder. Walzer . . . . .	40
10729. Godfrey, D. Les gardes du roi. Valse . . . . .	25	10594. " Op. 187. Flick et Flock-Quadrille . . . . .	30
10730. Gungl, Op. 31. Klänge aus der Heimath. Oberländler . . . . .	25	11298. " Op. 256. Périchole-Quadrille . . . . .	30
10731. Hertel. Feuerwehr-Galop . . . . .	30	10988. Strauss, Ed. Op. 45. Un bal à Vienne (Bahnfrei!) Polka . . . . .	15
10732. Himmelmann. Femmes et fleurs. Valse . . . . .	60	11319. " Op. 68. Les étudiants. Valse . . . . .	45
10733. Балаишниковъ. Витъ. Полька съ куплетами . . . . .	40	11367. " Op. 72. Hypothesen-Valse . . . . .	45
11020. Келер-Вела. Aux bords du Rhin. Valse . . . . .	25	11488. " Op. 74. Fusionen. Valse . . . . .	40
10756. Купа. Моя царица. Вальс . . . . .	60	11763. " Op. 79. Doctrinen. Valse . . . . .	40
7462. Кроос. G. Sourire et soupire. Quadrille . . . . .	40	11641. " Op. 85. Salut militaire. Polka . . . . .	25
10735. Лобри. О. Птичка-Полька . . . . .	35	11670. " Op. 111. Theorien-Walzer . . . . .	45
10736. " Береза. Кадрили изъ цыганскихъ пѣсень . . . . .	50	11857. " Op. 126. Vive les étudiants. Valse . . . . .	45
10737. " Мишенька. Кадрили изъ русскихъ пѣсень . . . . .	50	12139. " Op. 150. Das Leben ist doch schön. Walzer . . . . .	40
10738. " Чумаць. Кадрили изъ малороссійскихъ пѣсень . . . . .	50	11601. " Le chignon d'or. Quadrille . . . . .	30
10739. " Мужичекъ. Кадрили изъ русскихъ пѣсень . . . . .	50	11809. " Javotte. Quadrille . . . . .	30
10740. " По садамъ. Кадрили . . . . .	50	12625. Suppé, Donna Juanita. Polka . . . . .	20
10741. " Prosze pani. Mazurka . . . . .	25	12634. " " Quadrille, arr. par J. Resch. . . . .	50
10742. " Апаюнъ. Кадрили . . . . .	50	12549. " " Valse, arr. par E. Strauss. . . . .	45
10743. " Полька . . . . .	25	11513. Уманецъ, В. Конка и мишка. Полька . . . . .	25
10744. " Гасковецъ. Кадрили . . . . .	50	11188. " Мнѣ не дорогъ твой подарокъ. Полька . . . . .	30
10745. " Ничій студентъ. Кадрили . . . . .	50	11563. " L'amour qu'est qu'est qu'ça. Quadrille . . . . .	40
10746. " Зоряна-Вальс . . . . .	50	11723. Willamoff, A. Reminiscences. Valse . . . . .	60
10747. " Гильдебрантъ-Кадрили . . . . .	50	11724. " Nina. Valse . . . . .	60
10748. " Сѣтова-Вальс . . . . .	50	11725. " Грѣзы Вальс . . . . .	60
10750. Милленеръ, К. Наталиа. Вальс изъ оперетки . . . . .	45	11726. " Les illusions. Valse . . . . .	60
" Апаюнъ . . . . .	45	10600. Ziehrer, C. Die Rudolphsheimerin. Polka . . . . .	25
10751. " Belleville. Valse . . . . .	45	11789. Zikoff, Op. 109. Diana. Quadrille . . . . .	30
10752. " За отечество. Маршъ изъ оп. Ничій студентъ . . . . .	20	11290. " Labussa. Polka-Mazurka . . . . .	25
13166. Кунингемсертъ. Нанонъ. Кадрили . . . . .	30	13508. Kunz, Joh. Alexandrine-Quadrille . . . . .	40
9699. Фауль, Op. 123. Marien. Polka . . . . .	15	11477. Lewandowsky, Gp. 114. Flick et Flock. Mazurka . . . . .	15
7999. В... Жена плачетъ, а мужъ ворчать. Полька . . . . .	30	10629. Strauss, J. Op. 215. Arm in Arm Polka-Mazurka . . . . .	20

MOSCOU chez P. JURGENSON.

St-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.

## DOCTRINEN.

## VALSE.

42739-43

INTRODUCTION.  
Andante.

Ed. Strauss. Op. 79.

PIANO.

## Vivo.

## VALSE.

№ 1.

The musical score is for a waltz in 3/4 time, marked '№ 1.' and 'VALSE.'. It is written for piano, with a key signature of one sharp (F#). The score consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and includes trills (*tr*) in the treble staff. The second system continues the melody and accompaniment. The third system features a first ending (1.) and a second ending (2.), both marked with a forte (*f*) dynamic. The fourth system continues the melodic development with slurs. The fifth system concludes the piece with a first ending (1.) and a second ending (2.), also marked with a forte (*f*) dynamic. The score includes various musical notations such as trills, slurs, and dynamic markings.

**№ 2.**

First system of a musical score in 3/4 time, key of B-flat major. The treble staff begins with a melodic line marked *f* (forte). The bass staff provides harmonic support with chords. A dynamic shift to *p* (piano) occurs at the end of the first measure. The system concludes with a repeat sign and a final chord.

Second system of the musical score. The treble staff continues the melodic line with grace notes. The bass staff maintains the harmonic accompaniment with chords. The system ends with a repeat sign and a final chord.

Third system of the musical score. The treble staff features a melodic line with grace notes and a dynamic shift to *f*. The bass staff continues the harmonic accompaniment. The system concludes with a first ending (marked 1.) and a second ending (marked 2.), both leading to a final chord.

Fourth system of the musical score. The treble staff shows a melodic line with grace notes and a dynamic shift to *cresc.* (crescendo). The bass staff continues the harmonic accompaniment. The system ends with a final chord.

Fifth system of the musical score. The treble staff features a melodic line with grace notes and a dynamic shift to *f*. The bass staff continues the harmonic accompaniment. The system concludes with a first ending (marked 1.) and a second ending (marked 2.), both leading to a final chord.

## № 3.

Musical score for piece № 3, featuring piano and forte dynamics, crescendo, and repeat sections. The score is written for piano in 3/4 time, with a key signature of one flat (B-flat).

The score consists of five systems of music, each with a treble and bass staff joined by a brace.

- System 1:** Starts with a piano (*p*) dynamic. The melody in the treble staff begins with a quarter note, followed by a half note, and then a quarter note. The bass staff provides a harmonic accompaniment with chords. A crescendo line is marked above the treble staff, leading to a mezzo-forte (*mf*) dynamic.
- System 2:** Continues the melody and accompaniment. The treble staff features a half note followed by a quarter note. The bass staff continues with chords. A forte (*f*) dynamic is marked.
- System 3:** Includes a first ending marked "1." and a "Fine." section. The melody in the treble staff is marked piano (*p*). The bass staff continues with chords. A second ending marked "2." follows, leading to a mezzo-forte (*mf*) dynamic.
- System 4:** Continues the melody and accompaniment. The treble staff features a half note followed by a quarter note. The bass staff continues with chords. A piano (*p*) dynamic is marked.
- System 5:** Includes a first ending marked "1." and a second ending marked "2." leading to a piano (*p*) dynamic. The score concludes with a "Dal Segno al Fine." instruction and a Segno symbol.

*N.º 14.*

*p*

*p*

*ff*

1. *p*

2. *mf*

1. *mf*

2.

№ 5.

*f* *p* *p*

*cresc.* *p*

1. 2.

*f* *p* *p*

*f* *p*

1. 2.

*f* *p*

## CODA.

The musical score for the Coda section is written for piano and bass. It consists of six systems of music. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a crescendo (*cresc.*) and a pianissimo (*pp*) dynamic. The fourth system includes a crescendo (*cresc.*) dynamic. The fifth system includes a forte (*f*) and a fortissimo (*ff*) dynamic. The sixth system concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



Musical score for a piano piece, consisting of six systems of staves. The score is written in a key with one sharp (F#) and a 2/4 time signature. The first system includes dynamic markings *f* and *mf*, and trill ornaments *tr*. The second system includes a grace note *n*. The third system includes a forte *f* marking. The fourth, fifth, and sixth systems continue the melodic and harmonic development. The piece concludes with a final cadence in the sixth system.